

# Solo-Pièces für Cornet à Pistons und für Flöte

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## Für Cornet à Pistons.

## Für Flöte.

- Adam Th., Die schöne Berliner. Konzert-Polka mit Piano  
 Die schöne Berliner. Konzert-Polka, und Der kleine Trompeter. Polka, zusammen mit Orchester  
 Brecht, C., Mein Wunsch. Ständchen für Piston in B mit Begleitung von 4 oder 2 Hörnern, Fagott und Posaune  
 — Oft wenn es dunkel um mich her. Lied mit Orchester  
 Amerikanisches Volkslied. „Neater My God to thee“ arr. v. Th. Hoch  
 do. Mit Orchester  
 Andersen, Joach., Albumblatt, mit Piano  
 Böhme, O., Souvenir de St. Petersburg. Polka brillant mit Piano  
 do. Mit Orchester  
 Bunge, C., op. 10. Abendlied mit Orchester  
 Braun, Ed., Konzert-Polka, für Piano  
 do. Mit Orchester  
 Cherubini, L., Ave Maria. Lied, arr. von Th. Hoch, mit Piano  
 Ehardt, C., Der Ritt zum Liebchen, mit Piano  
 do. Mit Orchester  
 Fesca, H., Die Verlassene. Lied arr. von Th. Hoch, mit Piano  
 Finsterbusch, Wilh., op. 5. Heimatsklänge. Fantasie mit Piano  
 do. Mit Orchester  
 Frehde, Chr. op. 260. Polka di Bravoura, mit Piano  
 do. Mit Orchester  
 Giese, Th., op. 281. Mein Sternlein. Lied mit Piano  
 do. Mit Orchester  
 Girschner, Otto, Albumblatt. Lied ohne Worte mit Piano  
 do. Mit Orchester  
 Hartmann, John, Lizzie. Polka mit Piano  
 do. Mit Orchester  
 Kotschubey, E. W., Fürstin, O sag's ihr, dass ich sie liebe. Romanze, arr. von Th. Hoch, mit Piano  
 Mülling, C., O Maria. Romanze mit Piano  
 Letzte Rose, Die. Irisches Volkslied, arr. von Th. Hoch, mit Piano  
 Levermann, W., Variationen üb. ein beliebtes Volkslied mit Piano  
 — Hast du mich lieb? Lied mit Piano  
 — Vergiss mein nicht! Lied mit Piano  
 — op. 1. The Carnival of Venice, mit Piano  
 Maells, Theod., op. 137. Liebesgruss. Konzert-Polka mit Piano  
 do. Mit Orchester  
 — op. 138. An der Elbe Strand. Konzert-Polka mit Piano  
 do. Mit Orchester  
 — op. 141. Horch Liebchen! Serenade mit Piano  
 Nachfall, P., Divertissement für Tromba-Solo mit Piano  
 do. Mit Orchester  
 Richter, F. B., Grande Fantaisie brillante, mit Piano  
 do. Mit Orchester  
 Rosenthal, A., Alt-Heidelberg. Lied  
 do. Mit Orchester  
 Röhle, Rich., Lieb' Mütterlein ade! Lied mit Piano  
 do. Mit Orchester  
 Schneider-Bebby, F., op. 40. Will entsagen, für dich beten, doch vergessen kann ich nicht! Lied mit Piano  
 do. Mit Orchester  
 Schrader, R., Die Liebe hat gelogen. Lied mit Piano  
 do. Mit Orchester  
 Schubert, Fr., Des Mädchens Klage. Lied, arr. v. Th. Hoch, m. Piano  
 Stories, Franz, Konzert-Polka, mit Piano  
 do. Mit Orchester  
 Strassmann, Leop., Der Findling. Lied mit Piano  
 — Für mich erstrahlt kein Stern am Himmel, mit Piano  
 — Der Findling, und Für mich erstrahlt, zus. mit Orchester  
 — er, Jos., Neuer Frühling. Lied mit Piano  
 do. Mit Orchester  
 Weber, C. M. v., Fantaisie-Concertanté, arr. v. Th. Hoch, mit Piano  
 Weiss, Heinr., Hoch dem Künstler. Polka brillant mit Piano  
 do. Mit Orchester  
 Werner, Fritz, Peterchen-Polka, mit Piano  
 Wolff, E., Concerto F-moll (nach eigener Form), mit Piano  
 do. Mit Orchester. (Solostimmen von Th. Hoch).  
 Ständchen am Morgen. Paraphrase mit Piano  
 do. Mit Orchester. Cornet à Pistons mit Violin-Solo  
 do. Mit Militär-Musik  
 Wensch, Th., Die Zigeunerin. Lied  
 do. Mit Orchester  
 Und du fragst immer noch was Liebe ist. Lied  
 do. Mit Orchester  
 Weppe, H., op. 9. Mein Engel bist du. Lied. (Einlage zur Oper: „Der Postillon von Lonjumeau“), mit Piano  
 do. Mit Orchester

- Andersen, J., op. 2. Ungarische Fantasie, mit Piano  
 do. Mit Orchester  
 — op. 3. Konzertstück, mit Piano  
 do. Mit Orchester  
 — op. 6. Deux Morceaux de Salon. No. 1. Solitude. No. 2. Desir. Mit Piano  
 — op. 7. Impromptu, mit Piano  
 — op. 8. Moto perpetuo, mit Piano  
 — op. 9. Au Bord de la Mer. Morceau de Salon mit Piano  
 — op. 10. Tarantelle, mit Piano  
 — op. 15. 24 grosse Etüden, für Flöte  
 — op. 26. Variations drolatiques, mit Piano  
 do. Mit Orchester  
 — op. 27. Variations élégiaques, mit Piano  
 — op. 28. Deux Morceaux. No. 1. Berceuse. No. 2. Gavotte. Mit Piano  
 do. Mit Orchester  
 — op. 30. 24 instruktive Uebungen, f. Flöte (in allen Tonarten)  
 — op. 35. Wien Neerlands Bloed. Fantasie mit Piano  
 do. Mit Orchester  
 — op. 41. 18 kleine Studien, für Flöte  
 — op. 49. Pirun Polska. Fantasie üb. Finnische Lieder mit Piano  
 do. Mit Orchesterstimmen  
 — op. 51. Quatre Morceaux. No. 1. L'Attente. (Erwartung.) No. 2. Intermezzo. No. 3. Consolation. (Tröstung.) No. 4. Valse. Mit Piano  
 — op. 52. Heft I. Drei Salonstücke. No. 1. Melodie. No. 2. Wiegenlied. No. 3. Schmetterling. Mit Piano  
 Heft II. Vier Salonstücke. No. 1. Pastorale. No. 2. Tanzlied. No. 3. Idylle. No. 4. Jagdstück. Mit Piano  
 — op. 53. No. 1. Canzone, mit Piano  
 No. 2. Erinnerung. Salonstück mit Piano  
 — op. 54. Deuxième Impromptu, für Flöte und Piano  
 Bird, A., op. 34. Variationen, mit Piano  
 do. Mit Orchester  
 Chopin, F., op. 64, No. 1. Minuten-Walzer, mit Piano  
 Eilenberg, Rich., op. 22. Blau Veilchen, mit Piano  
 — op. 25. Schmeicheltätzchen, mit Piano  
 — op. 29. Heintzelmännchen, mit Piano  
 — op. 31. Plappermäulchen, mit Piano  
 — op. 33. Verlorne Glück, mit Piano  
 Medefind, Edm., Liebesahnung. Romanze mit Piano  
 — op. 6. Jugendtraum. Romanze mit Piano  
 Popp, Wilh., op. 306. Abendlied, für Flöte und Horn mit Piano  
 do. Mit Orchester  
 — op. 310. Militärische Polka. Brillante Tonstück mit Piano  
 do. Mit Orchester  
 — op. 319. Volkslieder-Album.  
 Heft I. No. 1—113, mit Piano  
 Heft II. No. 114—232, mit Piano  
 — op. 323. Konzert-Walzer, mit Piano  
 — op. 330. Der Rattenfänger von Hameln, mit Piano  
 — op. 361. Nachtigallen-Konzert, mit Piano  
 do. Mit Orchester  
 — op. 423. Scherzo capriccio, mit Piano  
 do. Mit Orchester  
 — op. 511, No. 1. Indische Parade, mit Piano  
 — op. 511, No. 2. Liebesneckerei, mit Piano  
 — op. 511, No. 3. Hymne an den Abendstern, mit Piano  
 — op. 511, No. 4. Klänge von der Moldau, mit Piano  
 — op. 511, No. 5. Der kleine Grenadier, mit Piano  
 Wernicke, A., Romanze (D-moll), mit Piano  
 do. Mit Orchester  
 Zumppe, H., Manuela-Walzer aus der Operette „Farinelli“ für Flöte  
 do. Für Flöte mit Piano  
 — Karin-Walzer aus der Operette „Karin“ für Flöte  
 do. Für Flöte mit Piano

m. Schwengeler

# UNGARISCHE FANTASIE.

für  
Flöte und Piano.

Allegro agitato.

Joachim Andersen, Op. 2.

FLÖTE.

PIANO.

*p*

*cresc.*

*poco a poco*

*ff* *p* *molto cresc.*

*rall.*

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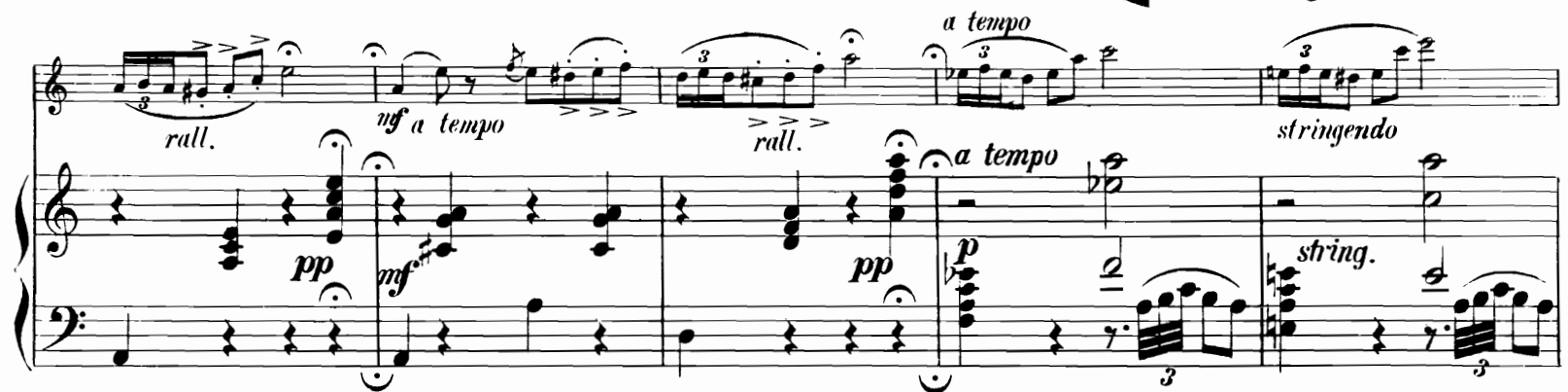
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First system of musical notation. The upper staff features a melodic line with triplets and slurs, marked with dynamics *f*, *mf*, *p*, *dim.*, *pp*, and *mf*. It includes tempo markings *rall.* and *lento rall.*, and a trill (*tr*). The lower staff provides harmonic support with chords and single notes, marked with *p*.



Second system of musical notation. The upper staff continues the melodic development with dynamics *pp*, *mf*, and *pp*, and tempo markings *rall* and *a tempo*. The lower staff features chords and moving lines, marked with *pp*, *p*, and *pp*. The section concludes with the tempo marking *a tempo* and the instruction *P tranquillo*.



Third system of musical notation. The upper staff includes triplets and slurs, marked with *rall.*, *mf a tempo*, *rall.*, *a tempo*, and *stringendo*. The lower staff provides harmonic accompaniment, marked with *pp*, *mf*, *pp*, and *p*. The system ends with a triplet and the instruction *string.*



Fourth system of musical notation. The upper staff features a crescendo (*cresc.*) leading to a fortissimo (*ff*) section, followed by a *rall.* and a *lento* section. The lower staff mirrors the dynamics with *cresc.*, *ff*, and *rall.*. The system concludes with the tempo marking *lento tranquillo* and a piano (*p*) dynamic.



Fifth system of musical notation. The upper staff begins with a piano (*p*) dynamic, followed by a *dim.* marking, and then a mezzo-forte (*mf*) section. The lower staff features a piano (*p*) dynamic, followed by a *dim.* marking, and then a *dimin.* marking. The system concludes with a piano (*p*) dynamic and a pianissimo (*pp*) dynamic.

### Thema Moderato.

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It consists of six systems of staves, each with a treble and bass clef. The time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *mf*, *f*, and *pp*. The piece is in 2/4 time and includes a trill (*tr*) in the final system.

## VAR. I.

The musical score for Variation I consists of six systems of music, each with a piano (p) and violin (v) part. The key signature is one sharp (F#) and the time signature is common time (C).

**System 1:** The piano part begins with a trill (tr) and a piano (p) dynamic. The violin part features a *stringendo* section with a *cresc.* (crescendo) leading to a *f* (forte) dynamic, followed by a *rall.* (rallentando) and a return to *a tempo*. The system concludes with a *pp* (pianissimo) *rall.* section.

**System 2:** The piano part starts with a *stringendo* *crescendo* leading to a *rall.* section. The violin part begins with a *p* dynamic and a *a tempo* marking, followed by a *pp* *rall.* section. The system is marked with a first ending (1.) and a second ending (2.).

**System 3:** The piano part features a *lentando* section. The violin part begins with a *lentando* section, followed by a *f* *a tempo* section, and then a *p* section.

**System 4:** The piano part starts with a *f* dynamic and a *rall.* section, followed by a *poco* section. The violin part begins with a *p* dynamic and a *rall.* section, followed by a *poco* section.

**System 5:** The piano part features a *a poco* section, followed by a *lentando* section, and then a *ff* (fortissimo) section. The violin part begins with a *a poco* section, followed by a *lentando* section, and then a *ff* section. The system is marked with a first ending (1.) and a second ending (2.).

**System 6:** The piano part features a *p* dynamic and a *f* dynamic. The violin part begins with a *p* dynamic and a *f* dynamic.

6 VAR. II.  
Più lento.

The musical score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into several systems, each with a first ending bracketed and numbered '1.' and a second ending bracketed and numbered '2.'. The tempo markings are 'Più lento.' at the beginning, 'a tempo' in the first system, 'rall.' in the second system, 'a tempo' in the third system, and 'a tempo' in the fourth system. The dynamic markings are 'p cresc. langa' in the first system, 'f' in the first system, 'p' in the first system, 'p' in the second system, 'f' in the second system, 'p' in the second system, 'mf' in the third system, 'p a tempo' in the third system, and 'p' in the fourth system. The score includes various musical notations such as slurs, trills (tr), and fingerings (5, 12, 6). The first ending of the first system is marked '1.' and the second ending is marked '2.'. The first ending of the second system is marked '1.' and the second ending is marked '2.'. The first ending of the third system is marked '1.' and the second ending is marked '2.'. The first ending of the fourth system is marked '1.' and the second ending is marked '2.'. The score ends with a double bar line.



1. *rall.* *tr* *tr* *ff*

2. *rall.* *tr* *ff* *a tempo*

*p* *f* *p* *ff* *tr*

*rall.* *tr* *mf* *p* *mp*

### Adagio.

*p cantabile* *cresc.* *cresc.*

*tr* *p*

*cresc.* *rall.* *a tempo* *a tempo*  
*cresc.* *rall.* *p*  
*mf* *mf* *p*  
*mf* *p* *dim.*



First system of the musical score. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The music begins with a half note G4, followed by a quarter note A4, and then a half note B4. This is followed by a series of eighth notes: C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, 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## Moderato

*pp* *tr*

*pp*

1. 2. *p* *tr*

*mf* *cresc*

*cresc.* *f* *poco* *a* *poco*

*mf* *mf*

1. 2.

8

*mf* *cresc.* *f*

*cresc* *poco* *a* *poco*

8

*f*

1. 2.

*p*

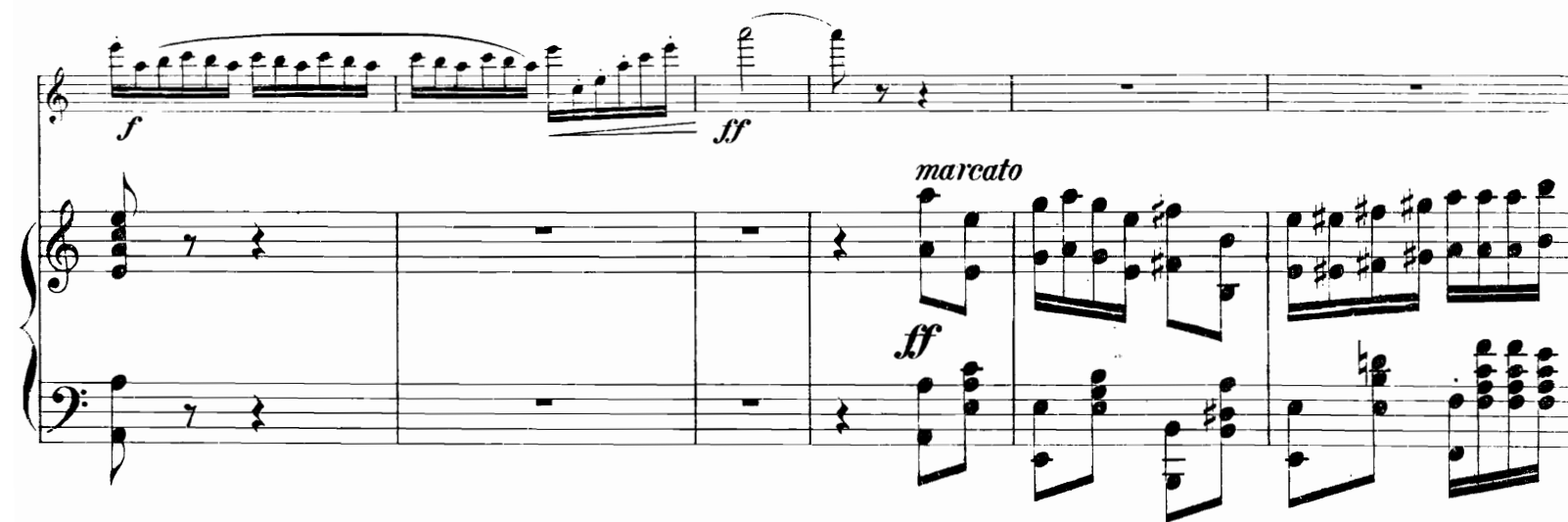
The musical score is written for piano and voice. It consists of six systems of staves. The first system shows a vocal line with two first and second endings, and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system includes dynamic markings *mf*, *cresc.*, and *f* for the vocal line, and *cresc*, *poco*, *a*, and *poco* for the piano accompaniment. The fourth system features a piano solo section with a forte *f* dynamic. The fifth system continues the piano solo with first and second endings, ending with a piano *p* dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as performance instructions like *crescendo* and *allegretto*.



The first system of musical notation consists of three staves. The top staff is a single melodic line with eighth and sixteenth notes. The middle and bottom staves are a grand staff with chords and moving lines in both hands.



The second system of musical notation consists of three staves. The top staff features a melodic line with slurs and dynamic markings: *crescendo*, *poco*, *a*, and *poco*. The middle and bottom staves contain chords and moving lines, with dynamic markings *crescendo*, *poco*, *a*, and *poco* aligned with the top staff.



The third system of musical notation consists of three staves. The top staff begins with a melodic line marked *f* and *ff*. The middle and bottom staves are mostly rests, followed by a section of chords and moving lines marked *marcato* and *ff*.



The fourth system of musical notation consists of three staves. The top staff is mostly rests. The middle and bottom staves contain chords and moving lines, with a *marcato* marking at the beginning.

*meno mosso*

*mf* *p* *meno mosso* *p*

*mf* *rall.* *a tempo* *rall.* *a tempo* *p*

*rall.* *a tempo* *tr* *a tempo* *rall.* *a tempo*

*rall.* *rall.*

First system of musical notation, measures 1-6. The key signature is two sharps (F# and C#). The music is in 2/4 time. The upper staff features a melodic line with eighth-note patterns and some grace notes. The lower staff provides harmonic support with chords and eighth-note accompaniment. Dynamics include *p* (piano) at the beginning and *cresc.* (crescendo) markings in measures 5 and 6.

Second system of musical notation, measures 7-12. The upper staff continues the melodic development. The lower staff features more complex chordal textures and rhythmic patterns. Dynamics include *f* (forte) in measure 8 and *ff* (fortissimo) in measure 12.

Third system of musical notation, measures 13-18. The upper staff shows a melodic line with some slurs and ties. The lower staff continues with harmonic accompaniment. The system concludes with a double bar line and repeat dots.

**Allegro con brio.**

Fourth system of musical notation, measures 19-24. The key signature changes to one sharp (F#), and the time signature changes to 2/4. The upper staff begins with a *p* (piano) dynamic and includes trills (*tr*) in measures 19, 20, 22, and 23. The lower staff continues with harmonic accompaniment.

Fifth system of musical notation, measures 25-30. The upper staff continues the melodic line with trills. The lower staff provides harmonic support. The system concludes with a double bar line and repeat dots.



1.

*cresc.*

*p*

*cresc.*

*p*

2.

*p*

*crescendo*

*f*

*cresc.*

*mf*

*Lento.*

*tr*

*rall.*

*ff*

*Lento.*

*f*

*rall.*

*ff*

*Fine*